

# The LIBRARY CHRONICLE

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## OF THE UNIVERSITY OF TEXAS

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WE SHALL NOT UNDERSTAND THE HISTORY  
OF MEN AND OF OTHER TIMES UNLESS WE  
OURSELVES ARE ALIVE TO THE REQUIREMENTS  
WHICH THAT HISTORY SATISFIED · NOR WILL  
OUR SUCCESSORS UNDERSTAND THE HISTORY  
OF OUR TIMES UNLESS THEY FULFIL THESE  
CONDITIONS · · · · BENEDETTO CROCE



# The LIBRARY CHRONICLE

VOL. IV

NO. 1

## A New Center for Southwestern Historical Studies

### I. THE EUGENE C. BARKER TEXAS HISTORY CENTER

On April 27, 1950, the dedication of the Eugene C. Barker Texas History Center, as a part of the program of the annual meeting of the Texas State Historical Association, brought at long last the realization of a dream of locating on the campus of The University of Texas "a corner forever Texas." The Center localized for the use of students and all Texans the Texas archival materials belonging to the University and the world's largest collection of printed materials on Texas and housed as well the Texas State Historical Association, which had played a vital part in the collection of those materials and their utilization through its publication program. Appropriate also in the fine architectural setting of the Cass Gilbert library building was the location of galleries to display Frank Reaugh's "Paintings of the Southwest," indigenous art of the area matching the culture of the area expressed in the literature of the Texas Collection.

With its treasures properly housed, the Center began functioning as a branch of the University Library even while it was still in process of moving and shelving the archives and facing the problems of housekeeping and housecleaning in new surroundings spacious enough to allow for more adequate classification and filing of material. Mixed with the express-

ings of satisfaction in being settled in a home of its own, there were statements of things still to be done to enable the Center to realize its fullest potentialities.

Plans for the future should include better and more attractive lighting for the main reading room and an enclosed case in that room for the display of manuscripts, pictures, and rare books. On the shelves in the reading room there should be periodicals and historical quarterlies of the Southwest area so that research students may have available in close proximity to the Texas materials the materials of adjacent territory.

With the constant growth of the Texas Collection from the addition of new publications and filling in of present gaps to make it all-inclusive in the field of Texana, the stack area will need to be expanded by the addition of two more floors of stacks, one of which should house the early Texas newspapers. The indices of these newspapers are housed in the new card catalog which is designed to care for the expanding library collection as well as special indices which should be made to facilitate the usefulness of the library holdings. Micro-film facilities should include not only modern reading devices for the films which are a part of the Texas Collection but also the filming of various collections of papers in the archives, rare books, and also materials on Texas located in other libraries or private collections. The pressing need of more adequate office facilities for the archives staff may be solved with the expansion of the archives area into the east side of the ground floor of the building.

The Board of Regents, the University administration, the library staff, and the people of Texas take great pride in the Eugene C. Barker Texas History Center; all of them will continue to aid in its growth and improvement. Dr. W. J. Battle's translation of the Earl of Granard's Latin motto which is carved on the gate leading to the main reading room might well be the motto for the Center:



Fax mentis incendium gloriae; The flame of glory is a torch  
mens agit molem, nec mora, to the mind; mind moves mat-  
nec requies; palma non sine ter, there is no delay, no rest;  
pulvere; qui non proficit, the palm of victory comes not  
deficit. without the dust of toil; who  
goes not forward goes back.

LLERENA FRIEND

## II. THE TEXAS COLLECTION: INAUGURATION AND BENEFACTIONS

The Texas Collection in The University of Texas Library began with the inauguration of the Law Department in 1883. That Department was the first and for several years the only department requiring Texas books. Complete sets of Texas reports, statutes, and digests were necessary equipment.

Soon after its inauguration the University Library began to receive gifts of Texas books, department reports, and miscellaneous materials. These materials mark the beginning of what is now termed the Texas Collection. Until a course in Texas history was taught, the growth of this collection was slow. Meanwhile, the State Library and the archives of the several state departments furnished opportunities for research.

Commenting on the status of the study and writing of Texas history, Judge Cadwell Walton Raines wrote, in the preface to his *Bibliography of Texas* (Austin, 1896): "The treasures of Americana relative to Texas are now coming to light, and the canons of history writing are being scientifically taught in The University of Texas. . . . In the new epoch just at hand the historian of Texas will be expected to go over the whole ground of inquiry, to state nothing except upon authority. . . . The *Bibliography* should be helpful to workers in this field by pointing out the sources of information."

Long before The University of Texas was established, Sir Swante Palm, Swedish consul at Austin, gave much of his time and fortune to the formation of a private library that in time became the largest of its kind in Texas. On Washing-

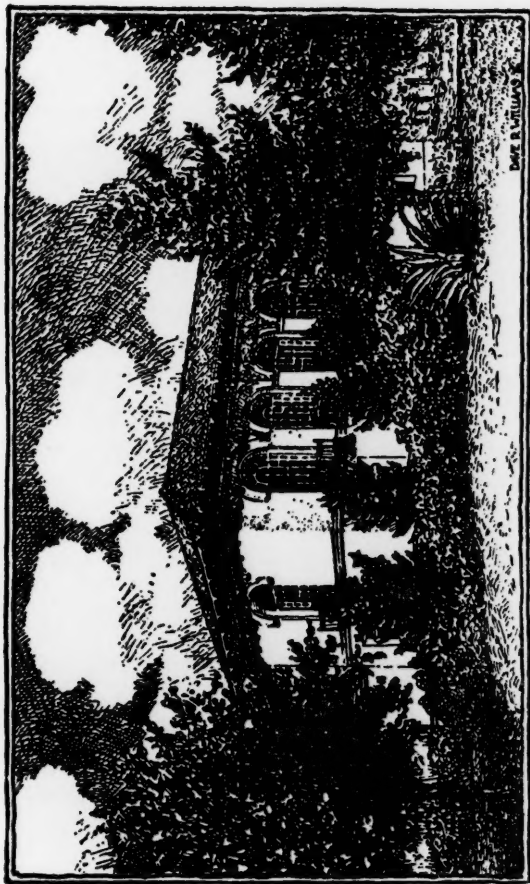
ton's birthday in 1897, he tendered his library to the Board of Regents as a gift—the largest and most fruitful gift made to the University Library up to that time. Enthusiastic friends asserted that the gift doubled the size of the Library. Certainly, it did more than that for the Texas Collection. The number of volumes relating to Texas was increased from 131 to 283, besides 77 volumes of Texas newspapers and many pamphlets, whose value was not appreciated until years later. The books were gathered into an alcove where the rare ones were kept under lock and key. The newspapers were placed in the librarian's office. Here we have the beginning of two of the important sections of the Texas Collection.

By vote of the Commissioners' Court of Bexar County in September, 1898, the Spanish Archives of Texas, covering a century preceding the Republic of Texas, were given to The University of Texas. This gift marks the beginning of the Archives Division, which, like the collection of Texas newspapers, has grown tremendously.

For the first time The University of Texas Library occupied its own building in 1911. An attempt was made to provide in it separate quarters for each section of the Texas Collection: archives, books, newspapers. Thus, the Collection now returns to one of its earlier homes.

In 1914 Major George W. Littlefield established the Littlefield Southern History Fund. In 1917 the Genaro Garcia Collection on the history of Mexico was acquired. Purchases through the Littlefield Fund furnished the American background of Texas; the Garcia Collection in like manner furnished the Spanish and Mexican background. In each case the Texas Collection benefited greatly.

In the new library building occupied in 1933, larger quarters for the Texas Collection were provided. Fifteen years' growth again called for expansion. The gift by Miss McKie of the William B. Philpott, Jr., collection of Texas books in exceptionally fine physical condition led to special provision for the care and administration of this kind of material.



#### THE EUGENE C. BARKER TEXAS HISTORY CENTER

"Austin has that gem of Cass Gilbert's, the Library at The University of Texas . . ." says Mr. Ralph Bryan in a recent article in *Southwest Review* devoted to the twelve best buildings of the state as selected by a poll of architects. This picture was drawn for *The Cactus*, 1916, by David R. Williams, editor of *The Cactus* in 1915. Mr. Williams began his architectural studies at the University, studying subsequently in New York and abroad. He is at present a specialist on Tropical and Arctic Housing for the U.S. Government.

The family of the late Frank Kell presented to the University his private library comprising works on the frontier—not alone the frontier of settlement, but also of enterprise along various lines and in various sections. A fund to continue the growth of the Kell Collection has been provided.

The latest and largest acquisition for the Texas Collection, that formed by Mr. Earl Vandale of Amarillo, strengthened and broadened resources in several ways. Mr. Vandale, who came to Amarillo in 1925, was charmed by the marvelous transformation of that region taking place before his eyes. Embued with a desire and the historical sense to preserve a record of it, he encouraged the early settlers to write their reminiscences and enlisted the help of others to do the same. One example of many is provided in the papers of the late S. V. Pfeuffer of New Braunfels, who planned to write a history of the Germans in Texas. Death called a halt, but the fruits of his many years of collecting came to The University of Texas as part of the Vandale Collection. Notable is the number of rare and scarce books, a partial list of which appears in the *Southwestern Historical Quarterly* for July, 1950.

E. W. WINKLER

Bibliographer in the Library

### III. THE TEXAS COLLECTION: GROWTH

The growth of the Texas Collection has been spontaneous, brought about by gifts and bequests of people interested in assembling and preserving a record of the history and development of the state. After forty years of continuous growth and development the necessity arose in 1936, Texas Centennial year, to define the limits of the collection as a library entity. The ideal was to include, in so far as possible, everything printed in Texas and about Texas. The people of Texas—even more than research students—would then have in one place a full record of the life, history and culture of the state in all of its manifestations. That such a collection should be

brought together somewhere in Texas was beyond question; and the University, the highest institution of learning in the state, the logical center for all scientific and humanistic studies, was the place for such a collection.

In the absence of definitive statistics on the total number of volumes in the Texas Collection at that time, Miss Athol Yager, Cataloguer, made a total estimate of 22,514 items. This included newspapers shelved elsewhere. With this total estimate Miss Yager stated the basis upon which items had been selected by the cataloguing department for the collection as follows:

Until 1933, when the library was moved into the Main Building, the Texas room was thought of as a place for preserving the material on any and every phase of Texas life and culture. It was not considered a circulating collection, though books were circulated from this collection when no other copies were available. Emphasis was placed on preserving material so that there would always be an available copy of an item once collected. This understanding of the purpose of the collection was the guiding principle on which the cataloguing department selected items to be marked "T".

Types of material sent to the Texas room included: Publications of corporate bodies; 1. University of Texas publications; 2. State documents; 3. Publications of religious bodies within Texas; society publications of all organizations having state or local chapters in Texas; periodicals published within the state; and books by individual authors which included books dealing with Texas or Texans and books written by Texans. (The last named type of material presented the problem of establishing an arbitrary rule that if an author is definitely identified with Texas either by birth or residence, so that in the minds of the people he is definitely a Texan, his works should be included.)

In assembling the Texas Collection the ideal (as previously stated) was that research people only have access to it; but in reality it became a circulating collection extending service to the general public. Demand determined its scope. Students

of Law, Journalism, Public Speaking, Education, Economics, Geology, Anthropology and American Literature, as well as students of History and Government, all came to the Texas Collection for reference material and reference help. Constant calls came from the University's administrative offices, the various State departments, offices of University Student Publications and journalists from over the entire state. These, in addition to research students and the general public, through their use of the collection made it a circulating library.

A great deal of study, writing and publishing on Texas subjects had gradually been coming; but the Texas Centennial in 1936 and the Centennial of Statehood in 1946, both of which focused international as well as national and state attention on Texas, brought about an awakening of general public interest. The extent of the demand for information on Texas subjects is evident from the circulation statistics covering the years 1936 through 1949, inclusive, which total approximately 500,000 books circulated in the Texas Collection. In order to meet this demand the University Administration appropriated funds for additional collections of Texas books, and notable gifts by individuals were made. Following is a summary of the progress made toward building the Texas Collection:

1937-1938: A separate Texas Collection catalogue was started, greatly facilitating the work and quality of service.

1939: The Texas Authors File was created. It consists of the materials that go into the making of a book, from the first pencilled notes on through typescript, galley and page proof to the finished publication. This file serves as a kind of laboratory for students of journalism and creative writing in any field.

1941: The acquisition of the McKie Collection by the Board of Regents was made possible by the generosity of Miss Blanche McKie. This collection, assembled by W. A. Philpott and named the McKie Collection in memory of her father, William J. McKie, formed the nucleus of the "Tzz" books—a

section in which one copy of each Texas book acquired is preserved for the future.

1946: The Kell Collection, a gift of Mrs. Frank Kell, was added to the Texas Collection. It forms a nucleus for southwestern material vital to the study of the period of westward expansion.

1948: The Vandale Collection was acquired, adding much value to the Texas Collection as an example of the relation of manuscript sources to printed books about Texas.

Outstanding collections of prints and etchings by such artists as Remington, Peter Hurd and Edward Borein have been added to the Texas Collection and prove valuable in a study of the pictorial record of the Southwest.

In view of the above outlined growth of the Texas Collection the University administration recognized the need for adequate and appropriate quarters for the Texas materials in the creation of The Eugene C. Barker Texas History Center. A Texas History Center came to be regarded as something integral by its very nature and by the nature of the great state which it represents.

MARCELLE LIVELY HAMER

#### IV. THE ARCHIVES COLLECTION

The Archives Collection originated more than half a century ago from the need of source material for Texas history pointed up by the inspirational leadership of Dr. George P. Garrison. It was developed under his guidance until his death in 1910; since then it has been sustained and promoted by the close professional connection of four of his students: E. W. Winkler, Eleanor Buckley, Mattie Austin Hatcher, and Dr. E. C. Barker who, as the mentor from the History Department, has been the bulwark from which all have continued to draw inspiration and strength.

The Bexar Archives, "one of the great historical treasures of the American continent," in the words of Lester G. Bugbee,



became the first holding of the Archives Collection in 1899. This collection, which Mr. Bugbee was instrumental in obtaining for The University of Texas, consists of more than 80,000 documents accumulated in San Antonio during the Spanish and Mexican regimes, 1700-1836. The transfer was effected by a resolution of the Commissioners Court of Bexar County, September 30, 1899. In compliance with the conditions specified in the resolution of transfer, the documents were first housed in a room in the basement of the Old Main Building which was equipped with steel walls and a vault door. The chronological arrangement of the documents and the compilation of a card calendar were completed by 1932; and to date, 11,554 pages have been translated and sent to Bexar County.

Dovetailing in chronology with the Bexar Archives, the Austin Papers give the Anglo-American view of the history of Texas. Stephen F. Austin, who kept a meticulous record of his work as colonizer, bequeathed his papers to his sister, Emily Austin Perry. She, in turn, passed them on to her eldest son, Guy M. Bryan, whose executors selected the University as the branch of the state in which they could be placed. The conflict between the Spanish and the English cultures as they met on the frontier—a collision not anticipated by either side—is easily traced in these documents. Letters from prospective settlers show the keen interest about Texas felt in the United States. Austin's own drafts show the patient and painstaking efforts of the man himself to carry on against great odds.

The original bequest of the Moses and Stephen F. Austin papers has been supplemented by the Moses Austin Bryan and the Guy M. Bryan collections, which give the point of view of a Secretary of the Texas Veterans Association and of a legislator and congressman, respectively. Guy M. Bryan's life spanned the century. He kept his mind alert and toward the future as has his daughter, Hally Bryan Perry, who implemented the bequest of the Austin and Guy M. Bryan papers and kept a tryst with her father at the Centennial of Statehood to com-



memorate his presence at the lowering of the flag of the Republic. Mrs. Perry has been a most devoted friend, and her activities and influence have brought to the Archives many priceless documents. We are indebted to Mr. Thomas W. Streeter, of Morristown, New Jersey, for the Beauregard Bryan papers. The transcription of the James F. Perry Papers, now in progress through the generosity of his heirs, completes the saga of the Austin family in Texas.

Miss Lilia M. Casís, as a graduate student working under Herbert E. Bolton, made the first transcription of a Spanish document relating to Texas history. This transcript was made in longhand, in Mexico, under the patronage of the president of The University of Texas, David S. Houston; it became a part of the Library in April, 1903, and is still in the files. The process of transcription was appreciably speeded up by the use of the typewriter and carbon paper, and, after 1906, by a joint agreement entered upon by the Department of History of The University of Texas with the University of California, the Newberry Library, and the Library of Congress, which enabled each of these institutions to acquire a greater number of transcripts at a lower cost than if each had been working independently. This project was in operation until the middle twenties under the supervision of Miss Elizabeth West, Herbert E. Bolton, Eugene C. Barker, William Manning, Charles W. Hackett, William E. Dunn, and Charles Cunningham. The University of Texas now has a total of approximately 124,797 pages of transcriptions from the Archives in Mexico, Spain, and Cuba, touching upon every phase of colonization in New Spain. A description of the "Lost Mine of San Saba," 1742, has provoked greater popular interest than any other transcript.

Dr. Carlos E. Castañeda has selected, copied, and calendared a total of 30,516 pages of photostats from the Matamoros and Saltillo Archives, the Archivo San Francisco el Grande, and several other local archives in Mexico. These volumes, together with the transcripts from the archives in Mexico and

Spain, the Nacogdoches Archives, and the Bexar Archives, constitute the principal source material which Dr. Castañeda has used for writing the first five volumes of his monumental history of Texas which he has completed and which, under the title of *Our Catholic Heritage in Texas, 1519-1936*, have been published under the auspices of the Knights of Columbus of Texas. The Laredo Archives, which are as yet not available at Austin, would form a highly desirable addition to the originals and transcripts already concentrated here.

In the field of the German colonization of Texas, our most extensive holding are the 17,277 pages which were transcribed under the supervision of R. L. Bieseke from the photostats of the Solms-Braunfels Archive loaned to us by the Library of Congress. The most continuous acquisitive activity of the Archives Collection has been the transcription of English documents loaned by the owners. We now have 1,152,276 pages of transcripts of letters, diaries, reminiscences, and other types of material relating to the political, social, scientific, commercial, and other phases of the development of our State.

Many collections of original documents have been obtained through the co-operative efforts of the University, the Texas State Historical Association, and generous friends. The papers of Richard F. Burges, James Stephen Hogg, various members of the Maverick family in San Antonio, Ashbel Smith, and James H. Starr are the most voluminous collections—exclusive of those that have been mentioned elsewhere—that have been given to the Library by members of the families named. When our plan to publish a complete guide to all material here is realized, due and explicit credit will be given to each benefactor.

The Littlefield Fund for Southern History has made possible the acquisition of such collections of original documents, transcripts, photostats, and microfilms as the Papers of the Confederacy, the transcripts of the Nacogdoches Archives, the photostats of the Saltillo Archives, the Matamoros Archives,

the Massie Plantation papers, and the invaluable Ramsdell Microfilm Collection made from papers in other depositories relating to Southern history.

The Laura Spellman Rockefeller foundation in the middle twenties granted funds for the employment of a collector of manuscripts; and we were fortunate in securing the services of J. Evetts Haley, whose remarkable success in securing manuscripts is recorded in such collections as those accumulated by the S M S Ranch, the Gunter and Munson land firm which engineered the settling of a large portion of the Panhandle, and the James B. Wells papers concerned with the Rio Grande Valley.

Graduate students have also been instrumental, in many cases, in getting papers given to the Archives Collection. Notable among them is Mrs. T. J. Holbrook, who as a graduate student working on Texas plantations brought in several valuable collections. In many cases only a general interest in historical material has prompted someone to see that this material was saved and made available for any student who might be working on that subject. At other times we have been told where such material could be found and we have approached the owners in the hope of securing the documents, frequently with success, but too frequently to learn the sad, sad story that the material has been destroyed. As a result of several years of activity we hope that this story will be heard less in the future, and we treasure our 2,560 collections of documents with care in their use as well as their preservation.

Governor O. M. Roberts bequeathed his books and papers carefully and meticulously filed by his own hand in his late years. His personal notations on many only make us wish he had written more! For example: "He was a strange man. I saw him at a meeting with a pink shirt on." These papers, a source for fifty years of Texas history, are invaluable for the study of political, social and educational life in pioneer days.

The outstanding publication from the Archives Collection has been *The Austin Papers* in four volumes edited by Dr.

Eugene C. Barker. Doubtless this is cited more today than any other contemporary source. Pichardo's treatise on the Louisiana-Texas boundary, edited in translation by Dr. C. W. Hackett, was based on transcripts in these files. A worthy project to balance off the \$1,000,000 *Thomas Jefferson Papers* could be the publication of the Bexar Archives in both the original Spanish and translation. This would run to some hundred volumes. Many other papers, such as those of Thomas J. Rusk, Oran M. Roberts, Ashbel Smith, and James Stephen Hogg, to take only one in each period, are worthy of publication and would have their usefulness as a source material greatly enhanced by publication.

Studies made from this source material are too numerous to mention here. Every year we have scholars from many and divers places who descend upon us for a look into our resources. Notable among them have been Pulitzer-Prize-winning Allan Nevins and Dr. Vito Alessio Robles from Mexico.

The most frequent client in the Archives Collection is the graduate student who is doing serious professional work toward an advanced degree in Texas or Southern history. He spends the greater part of a year delving into one particular problem. Some twelve hundred of these have worked through as many subjects in the fifty-two years of our existence. Next in number are the writers of both history and fiction who spend various amounts of time browsing and delving. Some want only to verify the time or locale of a specific occurrence. Others want to work out the salient points of a man's life from papers he has accumulated. A third group is made up of attorneys seeking to fill in a chain of title from genealogical materials or to check on the original surveyor's notes to establish a line or corner. One surveyor who checked the original notes made to a ranch in West Texas came to the conclusion that the surveyor had used a "rawhide chain." In that particular instance some \$6,000,000 was at stake. Genealogical

files are also used by searchers for family history. One woman was chagrined when she learned that her great grandfather was the overseer instead of the owner of a plantation as she had been told. Another ceased her efforts to connect up with the family of Daniel Boone when she learned that his father was a blacksmith.

When the University administrative offices moved to the new Sutton Hall in 1917 the Archives Collection was transferred from the quarters it had outgrown in the basement of the Old Main Building to those vacated by the Auditor's office which had a *bona fide* vault, at that time considered adequate for many years' expansion. However, the growth of holdings as well as the increase in the number of graduate students called for a much larger setup in the new Library Building planned in 1930 and occupied during the Christmas holidays of 1933. Here again a four-storied vault was considered adequate for many years' expansion, but, as before, it was outgrown in the span of a decade. To this was added a room for the translator of the Bexar Archives, one for photostats (then a flourishing section of the Archives Collection), and one for typists employed in the transcription of historical documents. When photostating was transferred to the Registrar's office, the photostat room was used for the microfilm service. Soon, stacks had to be set up in the reading room because the vault became so congested that shifting in order to accommodate newly acquired material became impossible.

It was thus with joy that the news of the creation of the Eugene C. Barker Texas History Center was received in the Archives Collection. Here seemed to be the goal of long hoping and waiting. We could now plan adequate quarters for holdings and staff, with room for development and growth commensurate with the increased stature of Texas historically and educationally. No longer could visitors from other institutions din the query into our ears: "With all this wealth of

material, why is it not appreciated enough to be properly housed and otherwise cared for?"

The reality is upon us. We have moved into our new quarters and have space enough to put our shelving in order; no longer do we have to process documents fresh from attics where readers and staff are annoyed by dust and disorder; we have a workroom which must house clerks, typists, translators and archivists; our circulation is handled adequately on the second floor. We are still looking forward to the day when our material can be housed in a proper vault, and we have the assurance that this will become a fact in the next three years. This development will also make possible a more satisfactory distribution of our workers.

In the meantime we hope (1) to complete for publication the long anticipated *Guide* to materials here for the study of Texas history (2) to carry on the work of guiding students, scholars, lawyers and others, (3) to continue the collection of pertinent material on a statewide basis, (4) to assemble much of the University archival material now simply stored and practically inaccessible. Our holdings now are voluminous and valuable in this field, but incomplete, and we would like to assemble such a store as will reflect in particular the life and growth of the institution we are all proud to serve.

As Dr. Barker has said, "Let no one think that the job is finished." We have now only reached the main channel into greater usefulness.

WINNIE ALLEN  
HELEN HUNNICUTT  
Archives Collection

## V. THE TEXAS STATE HISTORICAL ASSOCIATION

The Texas State Historical Association, known as the oldest learned society in Texas, was organized in 1897 to collect, preserve, and publish historical material relating to Texas and to stimulate the study of the state's history. The founders were

a group of scholars and patriotic citizens, some of whom had participated in the Texas Revolution, the Mexican War, and the Civil War. Two were former governors of the state and two were members of the history department of The University of Texas. George P. Garrison, chairman of the history department of the University, became the first secretary of the Association and editor of the quarterly historical publication which was begun immediately after the Association's organization in 1897.

The journal was first known as the *Quarterly of the Texas State Historical Association*, but in 1912 the name was changed to *Southwestern Historical Quarterly*. Now in its fifty-fourth year of publication, the magazine has never missed an issue and is universally recognized as the greatest single repository of Texas historical information. The importance of the *Quarterly* to Texas and American history is difficult to overestimate. Since 1897 the great bulk of research in Texas history has come under the influence or handling of the Association through the *Quarterly*. Virtually every existing textbook of Texas history acknowledges its major obligation in sources to the *Quarterly*. Scholarly articles in the *Quarterly* forced the rewriting of general American history in the matter of the "political iniquity" of the original Anglo-American occupants of Texas. Students and faculty members of the University have been the major contributors to the *Quarterly*, and next in line have been the historically minded citizens of the state.

The Association has always had its headquarters at The University of Texas, and the history department has done virtually all the work of editing Association publications, together with collecting and preserving the historical records. After Garrison's death in 1910, Dr. Eugene C. Barker became secretary of the Association and editor of the *Quarterly*. He retained the office until 1937, when the editorship of the *Quarterly* was vested in a committee of three composed of Charles W. Hackett, R. L. Bieseke, and W. P. Webb. In 1940 Professor Webb became editor of the *Quarterly* and secretary of the



Association. He held the position until 1942, when H. Bailey Carroll joined Professor Webb as editor of the *Quarterly*; at the same time the office of secretary was changed in title to director with Professor Webb as director and Carroll as acting director. Since Professor Webb's resignation in 1946, Carroll has been director of the Association and editor of the *Quarterly*. The position of corresponding secretary-treasurer, like that of the secretary-director, has always been held by a member of the history department of the University. The office has been filled by Lester G. Bugbee, Eugene C. Barker, Charles W. Ramsdell, and Mrs. Coral Horton Tullis. The University has also furnished the Association with office assistants, supplies, and office and storage space so that the funds which the Association has collected have been expended almost wholly in the publication of historical materials.

The relationship between The University of Texas and the Texas State Historical Association is unusual, but it has operated to the benefit of both organizations. In the field of historical endeavor it is difficult to separate the Association, the department of history, and the University. It is usually impossible to ascribe any accomplishment in history exclusively to one to the exclusion of the others. The Association has not maintained a separate library or archival collection, but instead its officers and members have worked for the addition of books and collections of documents to the University library. For example, it was Lester G. Bugbee, toiling heroically as a corresponding secretary and treasurer of the Association, who paved the way for the University's acquisition of the now world-famous Bexar Archives. The Association had a part in acquiring for the library the collection of O. M. Roberts, first president of the Association. In 1901 The University of Texas received the Austin Papers as a gift from the estate of Guy M. Bryan, a former vice president of the Association. In 1917 and again in 1920 the Association sponsored movements for a museum for the University. Leading members of the



Association took a large part in securing from Major George W. Littlefield the endowment for the Littlefield Fund in Southern History. In later years they were influential in securing for the University the Kell and Vandale Collections. The above illustrations are but typical, and many others might have been presented. The facts are that along with Texas, the University, and many other institutions, the Association also has grown and broadened its field of service. There have been material benefits to the Association, the department of history, and the University through the relationship that has been maintained.

When the Association was organized in 1897, the primary need was for the discovery, collection, and preservation of historical material. President Roberts realized, however, that as the task of collecting was accomplished, the publication of the history of Texas would become of increasing importance. In his address at the first annual meeting, the "Old Alcalde" said that the Association's "objects are not so much to induce the writing of a connected and complete history as to furnish the facts for that object in the future."

Within recent years the Association has begun to place emphasis on the publishing phase of its activities. In 1940 the first step in the compilation and publication of an encyclopedia of Texas history, biography, and culture—the fulfillment of part of President Roberts' vision of a connected and complete history of Texas—was undertaken. The war slowed down this projected *Handbook of Texas*, but the spade work of assembling a tentative list of subjects was begun in 1942 and the list published in 1945. Since then the assignment, writing, and editing of *Handbook* articles have progressed at a steady rate. It is significant that the *Handbook* has actually been written by the people of Texas, between nine hundred and a thousand having contributed. By the summer of 1950 fewer than two hundred out of nearly twenty thousand projected topics remained to be written.

In 1941 the first number of the *Junior Historian* magazine was issued as the organ of the junior branch of the Association. This publication, the first known magazine in which the writing was done both by and for young people, has had a nation-wide influence. Junior historical societies and junior magazines following the Texas plans of organization and publication have been established in Pennsylvania, New York, Wisconsin, Minnesota, and Illinois, and at the present time several other states are in the process of organization. By 1950 a total of 105 chapters had been chartered in Texas, and the magazine had a circulation of eleven hundred.

In 1943 the Association began book publication in addition to the *Quarterly* and the *Junior Historian*. The following books are listed in order of publication:

H. Bailey Carroll, *Texas County Histories: A Bibliography*. 1943.

Martin W. Schwettman, *Santa Rita: The University of Texas Oil Discovery*. 1943.

J. Evetts Haley, *Charles Schreiner: General Merchandise; The Story of a Country Store*. 1944.

J. A. R. Moseley, *The Presbyterian Church in Jefferson*. 1946.

Wallace Hawkins, *El Sal del Rey: Fixing Title to*. 1947.

Ohland Morton, *Terán in Texas: A Chapter in Texas-Mexican Relations*. 1948.

Duncan W. Robinson, *Judge Robert McAlpin Williamson: Texas' Three-Legged Willie*. 1948.

Eugene C. Barker, *The Life of Stephen F. Austin: Founder of Texas, 1793-1836; A Chapter in the Westward Movement of the Anglo-American People*. 1949.

Barnes Lathrop, *Migrations into East Texas, 1835-1860: A Study from the United States Census*. 1949.

Ernest W. Winkler (ed.), *Check List of Texas Imprints, 1846-1860*. 1949.

*Cumulative Index of the Southwestern Historical Quarterly, Vols. I-XL, July, 1897-April, 1937*. 1950.

At the present time the Association has at the press *Post City, Texas* by C. D. Eaves and Alan Hutchinson. Lillian Schiller St. Romain's *Western Falls County, Texas* is in process, and it is expected that the *Handbook of Texas* will be ready for the printer during the current year.

To forward the book publication phase of the Association's services, a Ways and Means Committee was established in 1945 with Mr. Leslie Waggener, Jr., of Dallas as chairman. Mr. Waggener, son of the first president of the University and himself a former chairman of the Board of Regents, has expanded his relationship of service to the University and to learning throughout the state by accumulating for the Association a publication fund of more than eighty thousand dollars. This revolving fund is restricted to the publication of Texas materials; it has been the source of money which made possible the publication of all the recent books which the Association has issued and will make possible many more in the future.

The Association has also acted as agent in the distribution of two grants from the Rockefeller Foundation, a grant for the writing and publication of a book on Post City, Texas, a grant for the writing of a history of the Humble Oil Company, and research grants on the life of Gail Borden and on the history of the Big Bend in Texas.

One of the most significant steps in the progress of the Texas State Historical Association was the creation of the Eugene C. Barker Texas History Center by the Board of Regents of the University. The Center, which was established to house the Association offices and the University library's collections of Texas books and archival materials, was formally opened in connection with the Association's annual meeting on April 27, 1950. Nothing could be more fitting than the housing together of the Texas State Historical Association and the books and documents of Texas history in this building named for the one person who has done more than any other both for the Association and for the library units with which it is now

permanently housed. Throughout the years the Association has co-operated with and acted as agent for the University library in building up its outstanding collections. Through its close relation with the department of history of the University, the organization has encouraged the use of those collections and has furnished an outlet for publication. That Texans are proud of their history is no accident; it is because the raw material has been preserved and transmitted into an accessible and understandable form. No state historical group in America has a record which excels that of Texas in making the way of life in the state area have meaning and understanding.

H. BAILEY CARROLL  
Director, Texas State  
Historical Association

# The Homer of the North Translates Homer

James Macpherson, who had become famous at the "translator" of Ossian, published a translation of the *Iliad* early in 1773. In the same year he brought out a second edition, which like the first was handsomely printed in quarto.<sup>1</sup> Books VI through XII and XIX through XXIV were dropped from the second edition in order to make room for the insertion of the Greek text, which was interleaved with Macpherson's English.<sup>2</sup> The success of his Ossian led Macpherson to attempt Homer, with far different results. The reviewers did not receive his *Iliad* favorably, and his efforts and those of his friends were unable to obtain for it any degree of the popularity won by Ossian. Contemporary discussion involved such matters of general interest as Homeric and epic criticism, theories of translation, and the merits of Pope's *Iliad*. Touching on these points, I should like to tell the story of the genesis, publication,

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<sup>1</sup>A copy of the 1st ed. belongs to Dr. W. J. Battle, Professor Emeritus of Classical Languages, who has kindly permitted me to examine it. A copy of the 2nd ed. was acquired in 1930 by the Rare Book Collection of the Library of The University of Texas at the moderate price of \$2.58. The Union catalogue of the Library of Congress lists only one copy of the 1st and four copies of the 2nd ed. in American libraries. The 1st ed. in the New York Public Library once belonged to Robert Southey. Besides the RBC of TxU, these have copies of the 2nd ed.: Library of Congress, University of Michigan, and Western Reserve University.

<sup>2</sup>A Latin version in very small type accompanies the Greek, and there are copious footnotes. The Greek, Latin, and notes are from Samuel Clarke's edition of the *Iliad*, which was published at London in 1729 and 1732 and was often reprinted thereafter. Ironically, the RBC copy of Macpherson's translation is labeled on the back merely "Homeri Ilias Clarke," as if the binder had cared nothing for the English. Clarke's edition is based on that of Joshua Barnes (London, 1711). For a résumé of textual history from Estienne (1566) to Clarke, see *Homeri Ilias*, ed. Thomas W. Allen (Oxford, 1931), I, 258-65. Pope and his helpers used Barnes's edition, among others; see Elwin-Courthope, VII (London, 1871), 452, and VIII (London, 1872), 82. Few changes were made in the text of the *Iliad* during the eighteenth century. For help with the question of Greek texts in this period, I wish to thank Professor Oscar S. Powers of the Department of Classical Languages.

and reception of Macpherson's version and to add a few comments on Cowper's *Iliad* of 1791.

Macpherson associated Homer and Ossian in his second book of "translations" from Gaelic, *Fingal, an Ancient Epic Poem*, which appeared at London in December of 1761 though dated 1762.<sup>3</sup> In the *Fragments of Ancient Poetry, Collected in the Highlands of Scotland*, published at Edinburgh in 1760,<sup>4</sup> there had been no occasion for mentioning Homer. *Fingal*, however, was presented as an epic, and Macpherson drew attention in his footnotes to no fewer than eleven passages paralleled in either the *Iliad* or the *Odyssey*.<sup>5</sup> Since he was certainly not translating, as he pretended, but was freely elaborating and fictionizing, it may be fairly said that he was thus attempting to place his poet Ossian by the side of Homer in the minds of his readers. Macpherson is as much the author of his Ossianic poems as Shakespeare is of his plays: Macpherson is Ossian.<sup>6</sup> In the other poems that were printed along with *Fingal*, Macpherson points out an additional eleven parallel passages.<sup>7</sup> His usual practice in the footnotes is to quote Homer in Greek and then to give Pope's English. The last note involving Homer is attached to this simile of Ossian's: "The people are like the waves of ocean: like the leaves of woody Morven, they pass away in the rustling blast, and other leaves lift their green heads." This "parallel," of course, owes

<sup>3</sup>The RBC has a copy of the 2nd ed. (London, 1762).

<sup>4</sup>The RBC has a copy of the 1st ed. The Preface states (pp. vi-vii) that the "translation is extremely literal," even the original word order being imitated. In *The Monthly Review*, XXIII (September, 1760), 204-5, William Kenrick summarizes Macpherson's claims and then says: "To whatever age, country, or people, however, we may be indebted for these Fragments, certain it is, they abound with that simplicity that distinguishes the rudest state of poetry, and describe those manners that belong to the most early condition of society." He adds that the composition may be of a later age, for the simplicity and bold metaphors of the earliest kinds of poetry may be imitated. Kenrick is identified as the reviewer of the *Fragments, Fingal, and Temora* by B. C. Nangle in *The Monthly Review, First Series, 1749-1789* (Oxford, 1934), pp. 110, 103, and 152.

<sup>5</sup>Notes on pp. 4, 10, 12, 18, 21, 23, 40, 51, 62, 70, and 85. I cite the facsimile of the 1st ed. prepared by Otto L. Jiriczek (Heidelberg, 1940).

<sup>6</sup>See J. S. Smart, *James Macpherson, an Episode in Literature* (London, 1905).

<sup>7</sup>Notes on pp. 102, 107, 129, 133, 146, 151, 160, 178, 243, 259, and 269 of the facsimile edition.

nothing to coincidence, but is an imitation of a famous simile in the *Iliad* (VI, 46-48). Pope's rendering, Macpherson says, falls short of the original because "he has omitted altogether the beautiful image of the wind strewing the withered leaves on the ground."<sup>8</sup> Besides Homer, Macpherson cites Virgil, Milton, and other great poets in his notes.

When he published *Temora*, another *Ancient Epic Poem* (London, 1763), Macpherson said that if Ossian resembles Homer in form and sometimes in diction, "the similarity must proceed from nature, the original from which both drew their ideas,"<sup>9</sup> and that therefore no further parallels to Homer or any other poet would be noted. It was not his intention in *Fingal*, Macpherson avows, to raise Ossian "into a competition with the celebrated names of antiquity." As he handsomely acknowledges, "Had Ossian even superior merit to Homer and Virgil, a certain partiality, arising from the fame deservedly bestowed upon them by the sanction of so many ages, would make us overlook it, and give them the preference." In a later note to *Temora*, however, Macpherson cannot forbear to ask his readers to imagine Homer and Virgil as translated into prose and stripped of the ornaments of verse and then to compare them with Ossian in his translation: "Those, therefore, who have seen how awkward a figure even Homer and Virgil make, in a version of this sort, will think the better of the compositions of Ossian."<sup>10</sup>

<sup>8</sup>See Pope's trans., Bk. VI, ll. 181-86. In the 1st ed. of his *Iliad* (I, 174) Macpherson translates the simile thus: "As the frail successions of leaves, — such is the race of men: — Some the wind strews on earth, as they fade: Some spring, o'er the lofty woods, and shew their green heads, in the vernal year. Such the generations of men! — This rises and that declines." In his *Enquiry into the Life and Writings of Homer* (1st ed.; London, 1735), Thomas Blackwell cites the simile of the leaves at the end of Sec. III, in illustration of Homer's figurative language: ". . . Glaucus tells Diomedes, 'That like the Leaves of the Trees, first spreading, and then decaying, so are the Generations of mortal Men.'" I quote the 2nd ed. (London, 1786), p. 48.

<sup>9</sup>Note on pp. 3-4 of Jiriczek's facsimile of the 1st ed. of *Temora* (Heidelberg, 1940).

<sup>10</sup>p. 78.



The reviewers of Macpherson's "ancient epics" inevitably made comparisons with the classical epics. They would have done so, of course, whether or not Macpherson had invited such comparison. The writer in *The Critical Review* found that *Fingal* was a true epic poem, and he maintained that in several respects it was superior even to Homer and Virgil, particularly in unity.<sup>11</sup> Dealing also with *Fingal*, William Kenrick in *The Monthly Review*<sup>12</sup> began by saying that Ossian could not have composed with as much poetical propriety as Homer or Virgil because of the times and circumstances in which he lived. Ossian's age was one of barbarous simplicity conducive to poetical rhapsody, but politer times had to come before critical propriety could arise. "Had Ossian therefore possessed even a superior genius to Homer, we conceive he could not, in the age wherein he is said to have lived, have produced an epic poem of equal merit with that of the *Iliad*." Homer's age was characterized by a happy mixture of these two states, so that the *Iliad* is the perfect work of a great genius happily circumstanced. At the end of the examination, Kenrick stated that as the production of an ancient Scotch or Irish bard *Fingal* was worthy of interest and admiration, but as an epic comparable to the *Iliad*, *Odyssey*, or *Aeneid* it was "like the statue of a dwarf beside the Colossal Apollo of Rhodes." A year later Kenrick's article on *Temora* in *The Monthly Review*<sup>13</sup> ironically compared the contention of the Greek cities for the birthplace of Homer and the contention of the Scotch and Irish for Ossian, "this new Homer of the North," a phrase frequently applied to Ossian in a complimentary sense by his admirers. Ossian's ultimate achievement in being likened to Homer came in 1800, when Madame de Staël gave him a

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<sup>11</sup>The article in *The Critical Review*, which I have not seen, is reprinted in *The Scots Magazine*, XXIII (Dec. and appendix, 1761), 644-46, 681-88.

<sup>12</sup>XXVI (Jan. and Feb., 1762), 41-57, 130-41.

<sup>13</sup>XXVIII (April, 1763), 274-81.



place in the literature of the North corresponding to that of Homer in the literature of the South.<sup>14</sup>

The appearance of the Ossianic poems provided confirmation of a theory of epic origin held by the so-called Scottish school of primitivists, most of whom were known to Macpherson personally and some of whom had actively urged him to make and publish his translations.<sup>15</sup> In brief, the theory is that rude ages of society are especially favorable to the creation of epic poetry because manners are simple and natural, passions are unconcealed, virtue and heroism flourish, religion is mythological, the world is marvelous and wonderful to men ignorant of natural causes, imagination is strong, expression is exaggerated, and language is highly figurative because it is imperfect. This theory had been stated and developed by Thomas Blackwell, professor of Greek in Marischal College at Aberdeen from 1723 to 1757, in his *Enquiry into the Life and Writings of Homer* (London, 1735).<sup>16</sup> Many men of letters in England as well

<sup>14</sup>Madame de Staël did not call Ossian the Homer of the North, but she brought the two poets into a very close relationship and opposition. In making her famous distinction between the literature of the South and the literature of the North, she sets up Homer and Ossian as the fountainheads of these great divisions. The chapter on the literature of the North, in *De la littérature considérée dans ses rapports avec les institutions sociales* (1st ed., 1800), begins with this sentence: "Il existe, ce me semble, deux littératures tout à fait distinctes, celle qui vient du Midi et celle qui descend du Nord; celle dont Homère est la première source, celle dont Ossian est l'origine." (I quote a reprint of the 2nd ed., Paris, 1887, pp. 162-63.) In a note added to the 2nd ed. (1801), she explains that she has selected Ossian because he is the earliest poet who exhibits the particular character of the North. Later in the same chapter (p. 168) she says that she does not intend to compare the genius of Homer to that of Ossian, whose poems are like the early Greek songs used by Homer and are no further advanced in art: the *Iliad* and *Fingal* are not properly comparable. She does, however, find a level of comparison in the images drawn from nature and the emotions and thoughts that they excite. See Paul Van Tieghem, *Ossian en France* (Paris, 1917), pp. 643-55.

<sup>15</sup>See Lois Whitney, "English Primitivistic Theories of Epic Origins," *Modern Philology*, XXI (1924), 337-78; and H. T. Swedenberg, Jr., *The Theory of the Epic in England, 1650-1800*, pp. 113-20, which appeared as Vol. XV (1944) of *University of California Publications in English*. For an extensive discussion of Blackwell's place in Homeric criticism, see Donald M. Foerster, *Homer in English Criticism: the Historical Approach in the Eighteenth Century* (New Haven, 1947), Vol. CV in *Yale Studies in English*.

<sup>16</sup>The RBC has the 2nd ed. (London, 1786). Seeing manners as a basic influence on style or speech, Blackwell arrives at the maxim that a polished language is not fit for a great (or epic) poet (pp. 58-59). Then he says (p. 60), "A LANGUAGE thoroughly polished in the modern Sense, will not descend to the *Simplicity* of Manners absolutely necessary in *Epic-Poetry*: And if we feign the Manners, we must likewise endeavour to imitate the *Stile*." But he

as in Scotland hailed Ossian as another great poet produced by a rude age.<sup>17</sup> Among the Scotch, none compared Ossian to Homer more extensively or more flatteringly than Hugh Blair, who had been one of the first to encourage Macpherson in his discovery of Ossian and who remained one of the most loyal supporters of Macpherson's claims to authenticity.

Blair's *Critical Dissertation on the Poems of Ossian* appeared in 1763 as an independent publication, and in 1765 it was included in the collected edition of Ossian's poems. Blair begins the *Dissertation* by characterizing the first ages of society as a time of simplicity, enthusiasm, fancy, passion, imagination, and hence of poetry. As society progresses, sprightliness and sublimity give way to accuracy, with the result that poetry suffers. The likeness between the ages of Ossian and Homer has produced a correspondence in the two poets: "As Homer is, of all the great poets, the one whose manners and whose times come the nearest to Ossian's, we are naturally led to run a parallel in some instances, between the Greek and the Celtic bard."<sup>18</sup> Homer's society was further advanced than Ossian's, so that Homer has a greater variety of incidents, a larger com-

thinks well of Pope, who "has taught *Homer* to speak *English* incomparably better than any *Language* but his *own*" (p. 336). Robert Wood, who was not a Scotchman, was Blackwell's chief successor in this line of Homeric criticism. Wood's *Essay on the Original Genius and Writings of Homer* (London, 1769, expanded from a shorter form published in 1767), alludes to the *Fragments* and *Fingal* in connection with the theory that Homer's poems might have been reduced to writing and "edited" as Macpherson did Ossian's. The RBC has a copy of the ed. of 1775 (London), seen through the press by Jacob Bryant. In this ed. *Fingal* is referred to on p. 279. Wood has a section called "Homer's Geography; and Pope's Translation," pp. 72-92. It is his object, Wood says, not to condemn Pope but to vindicate Homer. He acknowledges that Pope is the only translator who has "in a certain degree" kept alive Homer's divine spirit, but he has not faithfully preserved the "manners and characters of Homer's age" or his landscape or geography. Pope often substitutes "beauties of his own" in order to be more intelligible to modern readers, and he changes and adds descriptive epithets for the sake of rhyme and measure. "In short, those concise, but descriptive, and therefore interesting, sketches of ancient arts, customs, and manners, with which Homer has enlivened his map of Greece, cannot be translated faithfully, and at the same time poetically." Wood speaks of flowing and musical versification that frequently betrays Pope into a florid profusion of unmeaning ornament, of insuperable difficulties facing every poetical translator, and of the unhappy restraint of English rhyme. The obvious conclusion, not drawn by Wood, is that Homer could be better translated in prose.

<sup>17</sup>See Whitney, *loc. cit.*, pp. 361-68.

<sup>18</sup>Blair's *Dissertation*, prefixed to a reprint of Macpherson's *Ossian* published at Philadelphia in 1839, p. 82. Almost every reprint contains Blair's *Dissertation*.

pass of ideas, more diversity in characters, and a deeper knowledge of human nature; but Ossian's objects and ideas are all of the kind fittest for poetry. The particular examination of Ossian's poems Blair carries on in Aristotelian terminology, for he says that Aristotle studied nature in Homer and that Homer and Ossian both wrote from nature in ignorance of the laws of criticism. It is not possible to follow Blair in detail, but I should like at least to mention his comparison of the similes of Ossian and Homer. In order not to give Homer the advantage of "flowing numbers," Blair does not make use of Pope's translation but renders the Homeric passages in prose: "It is only by viewing Homer in the simplicity of a prose translation, that we can form any comparison between the two bards."<sup>19</sup> If Ossian's similes are perhaps too numerous, they are shorter than Homer's and have a wider range.<sup>20</sup> Near the end of the *Dissertation*, Blair explains why he has compared Ossian with Homer rather than with Virgil: "There is a much nearer correspondence between the times and manners of the two former poets. Both wrote in an early period of society; both are originals; both are distinguished by simplicity, sublimity, and fire."<sup>21</sup> Blair's final estimate ranks Ossian along with Homer and Virgil because of his strength of imagination, grandeur of sentiment, and native majesty of passion. Blair closes with a commendation of Macpherson for his ability to translate literally without losing the glow of poetry. If Ossian can transport the heart without the harmony of his own numbers, Blair infers that his poems must be the products of true and uncommon genius.

When Blair and Adam Ferguson<sup>22</sup> requested Macpherson to undertake Homer, how could he refuse? At first he doubted

<sup>19</sup>p. 110.

<sup>20</sup>p. 107.

<sup>21</sup>p. 114.

<sup>22</sup>Blair wrote Macpherson: "I am exceedingly glad to hear that you have undertaken Homer. Ferguson's idea that you were a proper person for such a work is not new. Ever since your translation of Ossian, we have often been saying the same in this country; and, if I mistake not, I have more than once told you so." This is quoted from Bailey Saunders, *The Life and Letters of James Macpherson* (London, 1894), pp. 220-21.

his powers and feared that Homer could not bear a literal translation because of his diffuseness and minuteness—so Macpherson tells us in the Preface to his completed *Iliad*. The Preface<sup>23</sup> begins with some general remarks on Homer and on the imitation of him by later poets. Unlimited admiration of Homer led even Virgil to "sink into an imitator," and the moderns have aspired no higher than a happy imitation of the ancient epics. A poet, Macpherson asserts, ought to own no superior. The ancient critics have misled modern poets by basing their rules on Homer, so that imitating him is thought to be the same as writing well. The greatest genius is "unhinged" when merely copying: fancy, which should animate genuine poetry, is curbed and depraved, and judgment, which should form the frame or plan, becomes languid.<sup>24</sup> With one exception (Virgil?) the imitators have been much more deficient in judgment than in fancy. "In composition they fail more than in language."<sup>25</sup> Homer retains the throne of epic poetry chiefly because of the excellent judgment of his composition and the preservation of his characters. He is not anxious about language or laborious in versification. He may be equalled in sublimity of expression and language, but hardly in simplicity and ease. His luxury of imagery may be imitated, but not his eloquence and precision. Though his fancy is great, it is less than his good sense and judgment. Macpherson brings this phase of his Preface to a close by enumerating some of Homer's faults: minuteness and talkativeness, inequality in language, long periods, lengthy accounts of battles, dwelling on bloodshed, introduction of gods without sufficient cause, tedious

<sup>23</sup>Macpherson's Preface is mentioned by Flora Ross Amos in *Early Theories of Translation* (New York, 1920), pp. 173-74, a volume in *Columbia University Studies in English and Comparative Literature*; and by D. M. Foerster, *op. cit.*, pp. 67-68.

<sup>24</sup>Compare the distinction between *invention* and *judgment* in the Preface to Pope's translation of the *Iliad*. Invention "furnishes Art with all her materials"; its operation is striking in all the constituent parts of the *Iliad* (fable, characters, etc.), and to it is owing Homer's unequalled fire and rapture. Judgment is associated with arrangement, order, and method. Homer excels in invention, Virgil in judgment.

<sup>25</sup>1st ed., pp. viii-ix.

narration of single combat, and, in one instance, outraging character when Hector flees from Achilles.

The remainder of the Preface Macpherson devotes to an account of how he came to translate the *Iliad* and what sort of translation he intended to produce. Some years before 1773, he relates, several of his friends—mindful of his success with Ossian—urged him to make an English translation that would preserve Homer's simplicity and as much of his gravity and dignity as possible. The best previous translators had failed in this respect. Macpherson no doubt has Pope in mind when he says that Homer "can never be characteristically expressed in the antithetical quaintness of modern fine writing."<sup>26</sup> The translators, in making Homer their own, have turned him into something of a modern beau. Macpherson says that he has avoided blank verse in preference for the freer and more varied "present mode" (that is, the Ossianic), which is not mere prose; he has "measured the whole in his ear" and has to some degree been guided by the sound of the Greek. He has translated almost verbatim, but to render some periods more harmonious he has occasionally inserted epithets from elsewhere in the original. He has placed first the rendering of Homer's fire and vigor and next his simplicity of expression and smoothness of language. Macpherson concludes the Preface thus: "The extent of his design has been, to give Homer as he really is: And to endeavour, as much as possible, to make him speak English, with his own dignified simplicity and energy."

The reviewers were not persuaded that Macpherson had achieved his design or that he had surpassed Pope. *The Critical Review* for March, 1773, devoted the leading article, sixteen pages long,<sup>27</sup> to the question of whether the translation is literal, smooth and simple, various and harmonious, and how much of the fire, vigor, and sound of the original it preserves.

<sup>26</sup>p. xv.

<sup>27</sup>XXXV, 161-76.

The reviewer quotes eight passages in Greek and English, with Macpherson's inaccuracies and additions italicized. In five instances he adds a literal translation of his own. Below is Macpherson's version of lines 446-51 in Book IV followed by the critic's version, which is indeed literal.<sup>28</sup>

When, now, gathered, *on either* side, the hosts *plunged together* in fight; shield is *harshly laid* to shield: *spears crash on the brazen corslets of men*. Bossy buckler with buckler meets—Loud tumult rages *o'er all*. Groans are mixed with boasts of men. The *slain* and *slayers join in noise*. The earth is *floating round* with blood.<sup>29</sup>

When now they came to the same place and closed, they made a conflict of corslets, lances, and the valour of men armed in brass. The bossy shields were set one against another, and a mighty tumult was raised. Then came at once the outcries and shouts of men destroying and suffering destruction; and the ground flowed with blood.<sup>30</sup>

In *Fingal* Macpherson had thus imitated this passage:

As two dark streams from high rocks meet, and mix and roar on the plain; loud, rough and dark in battle meet Lochlin and Innis-fail. Chief mixed his strokes with chief, and man with man; steel, clanging, sounded on steel, helmets are cleft on high. Blood bursts and smoaks around.<sup>31</sup>

The opening of Book V is given as translated by Macpherson, the critic, Pope, and Chapman, and the point is made that Macpherson "sacrificed as much of the exactness of translation to the clatter of his prose, as Pope to the harmony of his verse."

<sup>28</sup>Professor Oscar S. Powers of the Department of Classical Languages has kindly checked the translation for me.

<sup>29</sup>1st ed., I, 116. I have restored the commas omitted by the reviewer.

<sup>30</sup>*The Critical Review*, XXXV, 168.

<sup>31</sup>P. 12 of the facsimile of the 1st ed.

It is shown that Macpherson renders the same Homeric epithet in many different ways or even omits it. As for harmony and variety, his favorite measure resembles that of the song "Darby and Joan." The reader is asked to judge Macpherson's smoothness from the quotations. To Macpherson smoothness consists "merely in abrupt and shattered language, without particles of connection, or any thread to conduct the mind from one sentence to another."<sup>32</sup> Even with all of these faults, the translation might have been valuable if it had retained the vigor, fire and sound of the original. The reviewer's last word on Macpherson's *Iliad* is this: "Its effect, we believe, will not be great: it will neither increase the admirers of Homer, nor diminish those of Pope."<sup>33</sup>

The critic in *The Monthly Review*,<sup>34</sup> John Langhorne, is less thorough but not less severe. He exclaims: "A translation of Homer, not mere prose, but something better than prose;—not blank verse, but better than blank verse—in which the Translator has given, with undiminished force, the fire and vigor of the original, and yet has translated the Greek verbatim!" To Langhorne the English seems "destitute of every principle of that harmony which is adapted to our language." He suggests that "a provincial monotony of pronunciation" could have misled Macpherson but might win him readers in his native Scotland. A comparison of the translation with eighteen lines of the original (XVIII, 325–42) shows that Macpherson has introduced these words and phrases: *fatal, lofty, soul, chief, vain, designing, with our wasting bones, sacred, shall not receive his son, brightening into joy, Here I*

<sup>32</sup>P. 175. Earlier (p. 163) the reviewer had censured Macpherson for breaking the connection between ideas. "Among the refinements of a polished language, are commodious particles of connection and transition. A series of sentences always ending and always beginning, represents the first jargon of barbarians who have yet no use of speech but to express immediate images on single sensations."

<sup>33</sup>P. 176. The final paragraph of the article in *The Critical Review* is quoted in *The Scots Magazine*, XXV (March, 1773), 150. The brief notice in the latter is summarized from *The Critical Review*.

<sup>34</sup>XLVIII (May, 1773), 393–97. The critic is identified by Nangle, *op. cit.*, p. 127.



*am destined to fall, since thee I survive, in these hands, bright, in war, a bloody offering, which invades my soul, in death, in mournful state, o'er thee, Our bright conquests in war shall mourn.* If the evidence is correct, it would seem that in this passage Macpherson was ornamenting Homer with Ossianic diction rather than presenting him in "his own dignified simplicity and energy."

*The London Magazine* printed,<sup>85</sup> under the caption "An Impartial Review of New Publications," a short and pointed statement.

This new version was attempted, on a presumption that Pope transfused into his rhymes neither the dignity nor the strength of the great original, *nor his harmony*. These, therefore, (it was conceived) could be better preserved in *prose*. To heighten the ridicule of the thing, Mr. Macpherson has affected to copy the expression and arrangement of the original, *verbatim*: and by doing this he has produced a style so distracted, so zig-zag, so unnatural, that we are sometimes forced to struggle for the meaning. It is indeed *poetry run mad*. We recommend this version to the use of school-boys who read Homer, because it will give them the meaning of the Greek *verbatim*: as to men of education and taste, they will discover, before they have read ten pages, that it is unmusical, uninteresting, and tedious, and they will shut the book.

In the Advertisement to the second edition Macpherson takes notice of the unfavorable reception of his *Iliad*. He says that as soon as it was known that he intended to make a translation a whisper was circulated that "the very attempt was an insult" and the people of England were made parties against him. Some of his enemies, he charges, went to the bookshops to cry down the work immediately upon its publication. Writers for newspapers and magazines entered into the attack. "One critic," he says, "with a prescience, which the inspiration of genius could only give, printed unfavorable remarks, on the

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<sup>85</sup>XLII (March, 1773), 148.



Translation, the night before its appearance."<sup>36</sup> The violence of his opponents would have led one to suppose "that he had committed a felony, and not attempted to render the spirit of an ancient poet into the English language." It was not enough to accuse him of a total absence of genius in this work: his former sins were recalled, and "he was stigmatized, as that guilty person, who brought to light the BARBAROUS compositions of OSSIAN." Here Macpherson triumphs in the success of Ossian as evidenced by its translation into the principal European languages, and expresses hope that his translations of both Homer and Ossian will outlive the scurrilities of his critics.

In the second edition, Macpherson continues, he has removed the chief grounds of justifiable criticism by eliminating the black lines (dashes) that were used to mark a fall of cadence, by altering the punctuation, and by changing some uncommon inversions to the normal order.<sup>37</sup> Careful comparison line by line with the Greek has enabled him to correct imperfections of wording. He says he has accepted the criticisms of unnamed but highly competent Greek scholars, some of whom have even read Homer on the site of ancient Troy.<sup>38</sup> He had not expected a very warm reception at first, foreseeing as one obstacle a "laudable zeal for the reputation of a favorite Writer"—Pope, of course. "Others," he says, "may, with great spirit and elegance, have shewn what Homer would have written, had he been born in this country, and in this polished age: HE thought it his business to give him, as he really existed and wrote, in a much ruder age, in Greece."<sup>39</sup> The implication is that Pope had tried, whether intentionally or not, to trans-

<sup>36</sup>P. vii.

<sup>37</sup>P. xii.

<sup>38</sup>Robert Wood tells in his *Essay* (see note 16 above) of his trip to the Troad to study Homer in 1750; but Macpherson could not have been hinting at Wood, who had died in 1771. Is the reference to Richard Chandler (1738-1810), who visited the Troad in 1764 for the Society of Dilettanti? See B. H. Stern, *The Rise of Romantic Hellenism in English Literature, 1732-1786* (Menasha, Wis., 1940), Chap. II.

<sup>39</sup>Pp. xiv-xv.

plant Homer from a rude to a polished age and so had done violence to him. Like his Scotch friends, Macpherson regarded the character of the poet's age as a basic influence on his poetry.

The disappearance of the dashes in the second edition made an obvious improvement. With a superabundance of commas and semicolons, it is hard to understand why Macpherson had thought dashes necessary. The other alterations are not so apparent or so numerous. A word or phrase is changed here and there, but that is all. The passages shown to be deficient by *The Critical Review* remain virtually the same. The one from Book IV, quoted earlier in this paper, appears without change in the second edition. The opening of Book V, also examined in *The Critical Review*, has "rouzed to war" instead of "delights to raise" and shifts three verbs from the present to the past tense. The insertion of the Greek text in the second edition, which in reality made Macpherson's departures from Homer all the plainer to anyone who knew Greek, was evidently intended to lend authority to his claim of literalness. A specimen from the second edition, along with one from Cowper, will follow the remarks on Cowper's approach to Homer.

Though William Cowper did not refer his views to a theory of polished and rude ages, he was of much the same opinion as Macpherson concerning the merits of Pope's translations and the proper way of putting Homer into English. Before publishing his *Iliad* and *Odyssey* in 1791, Cowper permitted his friends to examine various passages as he composed them. In a letter of 19 February 1786 to Lady Hesketh, who had been reading some of his manuscript, he wrote that ladies might miss "many turns and prettinesses of expression that they have admired in Pope," but one of the principal merits of his translation was its want of such embellishments as do not belong to the original.<sup>40</sup> He stressed the plainness of Homer: "He is the best poet that ever lived for many reasons, but for none more

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<sup>40</sup>*Letters of William Cowper*, ed. J. G. Frazer (London, 1912), II, 3.

than for that majestic plainness that distinguishes him from all others." In the Preface<sup>41</sup> to his translation, however, Cowper was very careful to avoid the appearance of attacking Pope. He asserted in the first paragraph that a just translation of any ancient poet could not be accomplished in rhyme; then he hastened to add in the second that he had no contest with Pope, who had done all that could be done while bound in the fetters of his own choice. In order to avoid the suspicion of inaccuracy, Cowper felt obliged to state that many differences between his blank verse and Pope's couplets were due to the fact that Pope sometimes suppressed altogether the sense of his author or introduced ideas of his own. Judges familiar with Homer in Greek caused Cowper no fear. When his English was plain and unelevated, he was only following Homer, who knew how to be grand in the right place and how to rise and fall with his subject.

Let me quote, without comment, Macpherson's and Cowper's rendering of the passage in Book III where Priam's aged counselors, seated above the Scaean gate, first glimpse Helen as she approaches. This is Macpherson's version:

The aged among the people sat in the gate; exempted by years from war. But pleasing was their voice in council. Like grasshoppers aloft on a tree, when they pour a soft sound in the sun, and not a breath is stirring along the grove. Thus the aged leaders of Troy sat, aloft, in the Scaean tower: When Helen approached to the chiefs, in all the glow of her stately charms. In secret, to each other, they thus addressed their words:

"Nor unworthy is the cause of strife, between the Trojans and warlike Argives. Who would not, for such a woman, bear a long train of woes? In stately steps, in face divine, she excels the deathless daughters of Jove. But lovely, as she is, let her go hence; and return, in ships, to her native land. Nor

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<sup>41</sup>The Preface to the 1st ed. is meant. Cowper's *Iliad* and *Odyssey* were published together in 1791, at London. The 2nd ed., with an additional preface, appeared at London in 1802. I have consulted an American reprint of the 2nd ed. (Boston, 1814; 2 vols. in 1) which contains both prefaces.

let her be left on these shores, a ruin to us, to our children, to Troy."<sup>42</sup>

Cowper translates as follows:

All, elders of the people; warriors erst,  
But idle now through age, in voice alike  
All indefatigable as the fly,  
Which, perch'd among the boughs, sends forth at noon  
Through all the grove its slender ditty sweet.  
Such sat those Trojan leaders on the tower,  
Who, soon as Helen on the steps they saw,  
In accents quick, but whisper'd, thus remark'd.  
Trojans and Grecians wage, with fair excuse,  
Long war for so much beauty. Oh, how like  
In feature to the goddesses above!  
Pernicious loveliness! Ah, hence away,  
Resistless as thou art and all divine,  
Nor leave a curse to us, and to our sons.<sup>43</sup>

Pope's version should be added to complete the comparison.

Chiefs, who no more in bloody fights engage,  
But wise thro' time, and narrative with age,  
In summer-days, like Grasshoppers rejoice,  
A bloodless race, that send a feeble voice.  
These, when the *Spartan* Queen approach'd the tow'r,  
In secret own'd resistless Beauty's pow'r:  
They cry'd, No wonder, such celestial charms  
For nine long years have set the world in arms;  
What winning graces! what majestick mien!  
She moves a Goddess, and she looks a Queen!  
Yet hence, oh heav'n! convey that fatal face,  
And from destruction save the *Trojan* race.<sup>44</sup>

So far as acceptance by the reading public is concerned, Macpherson's Homer was as much a failure as his Ossian was a success. Macpherson passed from Ossian to Homer in a regular series of steps, though there is nothing to show that he had an early intention of translating Homer. In the notes

<sup>42</sup>2nd ed., I, 80-81.

<sup>43</sup>Text of 2nd ed.; quoted from ed. at Boston, 1814, Vol. I, pp. 81-82.

<sup>44</sup>Bk. III, ll. 199-210; quoted from the so-called 2nd ed. (12 mo.; London, 1720), Vol. I, pp. 174-77, in the private library of Professor R. H. Griffith.

to Ossian he called attention to likenesses between the two poets. These likenesses were not accidental, for to a great extent he had tailored his poet Ossian to the pattern of the primitive epic poet that had been created in the Homeric criticism of Blackwell and his followers. The "age" of Ossian was Macpherson's invention, for he knew little about the real Celtic past. Then at the suggestion of Hugh Blair, Adam Ferguson, and others of their circle in Edinburgh, he translated the *Iliad* in the manner of Ossian. "It is the only translation," William Robertson wrote Macpherson on 10 April 1773, "in which Homer appears like an ancient poet in his own simple magnificence."<sup>45</sup> Robertson was "persuaded that, when the first rage and clamour of the English subsides, this will be the judgment universally received." But he was wrong. The friends of Macpherson might with some plausibility attribute Dr. Johnson's<sup>46</sup> low opinion to national prejudice, but not Hume's.<sup>47</sup> What reasons can be given for the poor reception of Macpherson's *Iliad* and its continued neglect?

Macpherson himself ascribed the initial opposition to conceit of the critics, ignorance, party malice, and national preju-

<sup>45</sup>Quoted by Bailey Saunders, *Life of Macpherson*, p. 222.

<sup>46</sup>In the famous letter to Macpherson of 20 January 1775, Johnson says, "Your abilities, since your Homer, are not so formidable . . ." See Boswell's *Life of Johnson*, ed. G. B. Hill, rev. L. F. Powell, II (Oxford, 1934), 298. See also III, 333, for Robertson's suggestion to Johnson, made at a dinner given by Allan Ramsey on 29 April 1778, that he show what the *Iliad* should be in poetical prose: "ROBERTSON: 'Would you, Dr. Johnson, who are a master of the English language, but try your hand upon a part of it.' JOHNSON: 'Sir, you could not read it without the pleasure of verse.'"

<sup>47</sup>Hume wrote to Adam Smith on 10 April 1773, "Have you seen Macpherson's Homer? It is hard to tell whether the Attempt or the Execution be worse." See *The Letters of David Hume*, ed. J. Y. T. Greig (Oxford, 1932), II, 280. In his "Essay on the Genuineness of the Poems [of Ossian]" Hume said, "Finding the style of his Ossian admired by some, he attempts a translation of Homer in the very same style. He begins and finishes, in six weeks, a work that was for ever to eclipse the translation of Pope, whom he does not even deign to mention in his preface; but this joke was still more unsuccessful [than his *History of Great Britain*]: he made a shift, however, to bring the work to a second edition, where he says, that, notwithstanding all the envy of his malignant opponents, his name alone will preserve the work to a more equitable posterity!" This essay was first published by J. H. Burton in his *Life and Correspondence of David Hume* (Edinburgh, 1846), I, 471-80. On the relations between Macpherson and Hume, see E. C. Mossner, *The Forgotten Hume* (New York, 1943), pp. 82-102. Another Scotch disbeliever in Ossian, Malcolm Laing, says that Macpherson completed his *Iliad* within three months; see Saunders, p. 220.

dice; but his name, contrary to his expectation, has not carried his translation of the *Iliad* to "less prejudiced times."<sup>48</sup> The difficulty of replacing Pope, of which he was aware, was indeed great; Pope had already occupied the field, and later translations have been almost as powerless against him as later translations of the Bible against the King James version. As the reviewers pointed out, Macpherson sacrificed harmony or regularity of measure for the sake of literalness, and then he did not achieve literalness. In preference to couplets or blank verse, he chose the short sentences of Ossian, which by over-punctuation he made less rhythmical than they might otherwise have been. Furthermore, he did not free himself from the well-worn poetical diction of the day, and in addition he frequently introduced Ossianic language not suited to the spirit of Homer. In competition with Pope, Cowper has succeeded far better than Macpherson, because for one reason blank verse became a favorite form in the nineteenth century. As between Macpherson's Ossian and his Homer, the case was different: his Ossian could not be checked against the original,<sup>49</sup> but his Homer could be. If the literalness and genuineness claimed for Ossian had been effectively discredited in the 1760's, Ossian would have met an early discouragement that might have seriously affected its popularity. The text of Homer was readily available, and critics capable of judging a translation were not lacking. Except for some of Macpherson's Scotch friends, those who could read Homer in Greek were not willing to think of him as a primitive poet on a footing with Ossian.

WILSON M. HUDSON

ASSISTANT PROFESSOR OF ENGLISH

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<sup>48</sup>2nd ed., p. xv.

<sup>49</sup>To *Temora* Macpherson added a "specimen of the original"; but the critics did not have the necessary linguistic knowledge to make a comparison. The long-promised Gaelic originals of Macpherson's Ossian were not published until 1807. They have been shown to be a translation from English into a corrupt Gaelic. See J. S. Smart, *James Macpherson*, pp. 194-203.

## The Moore Collection of Araucaniana

The recent gift of the Moore collection of books relating to *La Araucana*, the first work of literary merit produced in the New World, is a valuable addition to the library's resources in Hispanic literature.

The collector, William Dyer Moore (1879-1948), was for many years professor and head of the Department of Modern Languages at Texas State College for Women. He devoted some twenty years to the study of *La Araucana*, seven of which were spent in producing a prose translation—as yet unpublished—which the late Dr. Fletcher of Columbia University described as a “monumental piece of scholarship.” Professor Moore was also a poet in his own right: in 1936 his *Southwestern Nights and Romance* was published in Dallas, and at the time of his death he had completed a saga of the Southwest, *Coronado's Search for the Seven Cities of Cibola*. His interest in the cultural traditions of the Southwest, as well as the fact that he was a graduate of The University of Texas, undoubtedly led him to designate the Wrenn Library as the recipient of his collection of Araucaniana.

*La Araucana* by Alonso de Ercilla, Spanish poet who took an active part in the wars against the Araucanian Indians in Chile and recorded his experiences on scraps of leather, paper and anything that was at hand, has enjoyed many editions since Part I appeared in Madrid in 1569. Admired by Voltaire in France and translated by William Hayley in England in the eighteenth century, it is still the object of enthusiastic research and translation. It has been characterized by critics as the best historical poem in the Spanish language.



The poem deals with the revolt of the Araucanian Indians in Chile, much of which Ercilla describes as an eye-witness. The Spanish poet brings to life with amazing vividness the heroic deeds of the "noble savages," leaving in the mind of the reader unforgettable portraits of liberty-loving chiefs; of stout-hearted Caupolicán shouldering a huge tree-trunk as if it were a dainty yardstick; of Colocolo, Indian Nestor whose wise counsel prevails in crises; of Lautaro, warrior and tender lover. The poem as a whole paints a realistic picture of war, of the movement of vast armies, of surprise attacks, hand-to-hand encounters and the horror of heads bashed in by the terrible *porra*. The story begins with the defeat and death of Valdivia, conqueror of Chile for the crown of Spain and founder of Santiago. The subsequent sacking and burning of Concepción, a town Ercilla helped to establish, and the threat to Santiago make the Spaniards organize a counter-offensive which leads to the death of Lautaro and Spanish entry into Arauco. Then follows a long-drawn-out struggle with the great Indian leader Caupolicán, whose capture and execution finally puts an end to the war. Woven into the main narrative are descriptions of Chile and Indian life and idylls of Indian love. The poem as a whole, though uneven, contains some wonderful passages.

This is the work that Professor Moore came to admire so much that he spent years translating it and bringing together a collection of books to further his purpose. Of Professor Moore's personal view of *La Araucana* Mrs. Moore writes: "Since Mr. Moore was a student of comparative literature, he had a broad knowledge of world literature. He often said it was Chateaubriand's *Atala* which stirred his interest in research on the Indian in literature. Cooper and Longfellow had used the Indian in their respective fields. When he found *La Araucana*, his personal view was that romance had its birth in America."<sup>1</sup>

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<sup>1</sup>Letter to the author, June 10, 1950.

Some of the rare items in the Moore collection are translations, among these being the first English version of the poem. A six-volume set of William Hayley's *Poems and Plays*, London, 1785, contains Hayley's extensive "sketch" of *La Araucana*, consisting of verse translations and prose summaries. Hayley, friend of Gibbon and biographer of Cowper, was keenly interested in historical works and epic poetry. Mickle's recent translation of *Os Lusíadas* by Camoes and Hoole's versions of Ariosto and Tasso inspired him to make Ercilla's poem accessible to the English public. Hayley was not a great poet, of course; yet he brought to his task a deep sincerity, a keen appreciation of Ercilla's work, and a rather good critical judgment, displayed not only in his notes and comments, but also in his choice of parts to be rendered in verse. His use of the rhymed couplet has been criticized, yet that form is perhaps no further from the *ottava rima* of the original than is the Hiawatha measure chosen by Lancaster and Manchester, recent translators of the poem.<sup>2</sup> In spite of its deficiencies, Hayley's work is still important for the serious student of the Spanish epic.

Excerpts from the Hayley translation are included in another work in the Moore collection, an American edition of Juan Ignacio de Molina's *Saggio sulla storia naturale del regno del Chili*, published in Middletown, Connecticut, 1808, as *The Geographical, Natural and Civil History of Chili*.<sup>3</sup> This edition of Molina's work is unique in that Volume II contains an Appendix in which appear excerpts from the Hayley as well as the Boyd translations. The Reverend H. Boyd, translator of the *Divine Comedy*, is said to have made a complete translation of *La Araucana*, but the manuscript has disappeared, and all that is available today is the few cantos in Molina's historical work. Molina's work, incidentally, furnishes a world of background material for various aspects of Ercilla's poem.

<sup>2</sup>*The Araucaniad*, Vanderbilt University Press, Nashville, 1945.

<sup>3</sup>For a further account of this work, see "New Acquisitions: Latin American Collection" in this number.

Another valuable translation in the Moore collection is the one by Alexandre Nicolas, published in Paris in 1869. Nicolas was professor of foreign literatures at Rennes and, like Hayley, lived in a period which saw the publication of many editions and translations of foreign works. The Nicolas translation, in prose, is the first complete translation of *La Araucana* in French and the most scholarly of all the translations published to date. When there is any doubt about the meaning of a line, exhaustive footnotes give versions by other translators, as well as excellent historical and geographical material to clear up references in the text. Another French version of Ercilla's work in the Moore collection, the one by Gilibert de Merlhiac, published at Paris in 1824, is interesting today for its rarity rather than its excellence.

Professor Moore also collected various editions of the Spanish epic, among them the monumental and indispensable five-volume folio edition of the poem, prepared by the distinguished Chilean bibliographer José T. Medina and printed by him on his own press in Santiago, Chile, between 1910 and 1918. The collection also contains the first illustrated edition of the work, published in Madrid in 1776 by Antonio de Sancha. Other notable editions in the collection are the Royal Spanish Academy edition (Madrid, 1866) and the Ducamin edition, published by Garnier frères (Paris, 1900). The latter has a fine preliminary study and excellent grammatical notes.

The Moore gift adds valuable materials to the Araucaniana already available in other collections in The University of Texas Library and constitutes a good starting point for research dealing with the Chilean epic.

DOROTHY SCHONS  
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OF ROMANCE LANGUAGES

## Recent Books by the University Staff

- I. THE PLAYS OF NATHAN FIELD. Edited by William Peery.  
Austin: The University of Texas Press, 1950. xii-346 pp.  
\$3.75.

Nathan Field, a younger contemporary of Shakespeare and, like him, an actor in many Elizabethan plays, wrote two comedies of his own, *A Woman Is a Weathercock* and *Amends for Ladies*. These two plays, never before satisfactorily treated, Professor Peery has edited with singular thoroughness and care. The attractively printed volume is embellished with a contemporary portrait of Field and reproductions of four title-pages belonging to early quarto editions.

Born in London, 1587, and dying before his thirty-third birthday, Field had an interesting though brief career. His father was a Puritan preacher, and Nathan, one of seven children, was for a short time a pupil of the celebrated Richard Mulcaster in St. Paul's School. But at thirteen he was kidnapped to become one of the boy actors in Blackfriars Theatre, of whose success Shakespeare seems to be complaining in *Hamlet*. Winning marked favor on the stage, he appears to have remained in the acting profession for the rest of his life. His dramatic work while not spectacular is in many respects typically Elizabethan as to theme, composition, and dialogue.

Dr. Peery minutely analyzes all conflicting evidence concerning the life of Field and his relation to contemporaries. Reaching the conclusion that Field's debt to Chapman and Middleton has been underestimated, he claims for the author no exalted rank as a dramatist but does find him a clever and effective playwright. Unflagging editorial conscience marks the efforts

to establish an accurate text, which has involved the careful collation of six extant quartos of each play. Special introductions to the two comedies are followed by notes, both textual and critical, a full bibliography, and a complete index.

The editor's critical exposition reflects specific knowledge of the theatre and experience in producing plays for an academic audience. Although some readers might find in the general introduction a superfluity of footnotes, the work as a whole sets a high standard for productive scholarship and for the making of books in The University of Texas.

ROBERT ADGER LAW  
PROFESSOR OF ENGLISH

II. BYRON: THE RECORD OF A QUEST. STUDIES IN A POET'S  
CONCEPT AND TREATMENT OF NATURE. By Ernest J.  
Lovell, Jr. Austin: The University of Texas Press, 1949.  
270 pp. \$3.00.

Whether the long critical indifference to Byron's thought may be attributed to the popular notion that his personality is more interesting than his poetry, or to the persistent misinterpretation of Goethe's dictum, "As soon as he reflects, he is a child," the fact remains that a serious attempt to study Byron's efforts to achieve a workable philosophy of life has been left to comparatively recent writers. Like most of us, Byron never found a completely satisfactory philosophy, but unlike most of us, he did not fall back upon a confused plateau of discontent; he continued with immense energy to try to attain a logically unified world-view. If the account of his efforts is a story of failure, it is nevertheless a heroic failure, and one especially close to the spirit of our own times, for the rock on which Byron's philosophy foundered was his insistence that his philosophy fit the facts of experience. This respect for facts kept him, as Professor Lovell clearly shows, from throwing out inconvenient evidence which might be prejudicial to an

integrated philosophy. His resultant jaunty distrust of systems concealed imperfectly his own deep sense of uncertainty.

The Byron who emerges from this study is, then, a man who refused to be misled for long by " 'enthusymusy' for lakes, and mountains, and daffodils, and buttercups" into a pantheism which he could not accept with intellectual conviction. Nor did he find the Calvinism that he was brought up in satisfying to his romantic individualism. The result was that he fell back into an uneasy Deism which, with its doctrine of a rationally conceived universe, likewise failed to satisfy the skeptical elements in his temperament. Although Byron's traditionally Deistic turn of mind continued to assert itself in his writing up to his death, Professor Lovell rightly does not insist that he was a consistent Deist nor that he attempted to reduce his other beliefs and attitudes to a consistency with this philosophy. He recognizes that there was a fundamental dichotomy in Byron between his instinctive interest in facts (and consequent distrust of metaphysics), and his passionate desire to arrive at general principles.

Professor Lovell establishes Byron's place in the "picturesque" tradition of treating landscape, in poems written by Byron mainly before 1818. He then traces the poet's change in attitude when he began to resent the over-simplification of a view of nature as always benevolent, and reacted to "this cant about nature" and its guide-book poetry. Byron thus becomes the only one of the romantics to view nature in a comic light. He also notes in detail the relation of the Byronic hero (who grows more and more insensitive to the benevolent forces of nature) to characters in such novels as Moore's *Zeluco*, Mrs. Radcliffe's *Mysteries of Udolpho*, Godwin's *Fleetwood*, and Mary Shelley's *Frankenstein*. He points out, however, the essential difference that the villains of these novels, unlike the youthfully idealistic Byronic heroes who become progressively tainted, were villains from the cradle.

In a final chapter on Byron's modernity, Professor Lovell points out how Byron, by his presentation of opposing states

of mind in dramatic conflict, achieves a kind of tension at once subtle, penetrating, and meaningful to readers of the present century. By a mingling of the ironic epithet with others used without irony, Byron manages to convey those ambiguous and irreconcilable states of mind with which the modern poet is so often concerned.

This study, which demonstrates the comprehensive nature of Byron's thought, will be a valuable guide in interpreting many of the inconsistent aspects of his poetry.

WILLIS W. PRATT

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#### A REORGANIZED UNIVERSITY OF TEXAS PRESS

The newly-organized University of Texas Press will publish six books in 1951, beginning in April with a translation of the first great classic to come out of the western hemisphere, *The Florida of the Inca*, by Garcilaso de la Vega.

The translators of *The Florida*, a history of the De Soto expedition which was first published in Spanish in 1605, are Dr. John G. Varner, associate professor of English at The University of Texas, and his wife, Dr. Jeannette Johnson Varner, reference librarian at the Austin Public Library. This volume is a History Book Club selection for May.

The Press's second publication, to be issued in May, will be *Dearest Isa: Robert Browning's Letters to Isabella Blagden*, edited by Dr. Edward C. McAleer.

Frank H. Wardlaw, who assumed the directorship of The University of Texas Press this summer, states that the first year's program of six books may be substantially increased in 1952. Other members of the Press's staff are Mrs. Lelon Winsborough, formerly an instructor in English at The University of Texas, and Dr. Jean Holloway of Fort Worth, who earned her doctorate in English at Texas last year.



## New Acquisitions

THIS SECTION reviews from time to time the important gifts and purchases received in the Library for the period between issues of the CHRONICLE. It is a selective list, and is not always able to mention every item which may be worthy of attention, but it is intended that it shall always be representative of the more significant type of acquisitions.

### LATIN AMERICAN COLLECTION

#### I

A work recently acquired, Juan Ignacio Molina's *The Geographical, Natural and Civil History of Chili* (2 v., Middletown, Conn., 1808), is a good example of how a book bearing the same title and coming from the same source may yet contribute additional information not found in other editions. In 1776 in Bologna there appeared anonymously the *Compendio della storia geographica, naturale, e civile del regno del Chile*, now attributed to Molina. For a time this work was attributed, however, to Felipe Vidaurre and it appeared in German as *Des herrn abt Vidaure Kurze fasste geographische, natürliche und bürgerliche geschichte des Königreichs Chile, aus dem italienischen ins deutsche übersetzt von C. J. J.* (Hamburg, 1782). In the same year in Bologna appeared Juan Ignacio Molina, *Saggio sulla storia naturale del Chili, del signor abate Giovanni Ignazio Molina*, based on the 1776 ed. This was followed in 1787 by the continuation *Saggio sulla storia civile del Chili*. Thus the 1776 work became two volumes instead of a single one. M. Gruvel translated into French and annotated the volume on natural history, *Essai sur l'histoire naturelle du Chili, par M. l'abbé Molina, tr. de l'italien, et enrichi de notes*, (Paris, 1789). One year

earlier Domingo Joseph de Arquellada Mendoza translated it into Spanish under the title *Compendio de la historia geográfica, natural y civil del reyno de Chile, escrito por el abate Don Juan Ignacio Molina. Primera parte, que abraza la historia geográfica y natural* (Madrid, 1788). Seven years later appeared Nicolás de la Cruz y Bahamonde's translation into Spanish of the civil history as *parte segunda* of the *Compendio de la historia civil del Reyno de Chile* (Madrid, 1795). Cruz y Bahamonde not only annotated his translation but added two large engravings—"Mapa General de la Frontera de Arauco en el Reyno de Chile" and "Planos Particulares de las Plazas y Fortalezas Fronterizas de Arauco en el Reyno de Chile"—three tables, two on the militia and one on the missions, and a picture of Molina.

The first English edition of the two volumes appeared at Middletown, Conn., 1808, as *The Geographical, Natural and Civil History of Chili*. In making this translation Richard Alsop used the French and Spanish versions of the Bologna *Compendio . . .* of 1776. This English edition contains none of the illustrations of the Spanish edition other than the map of Chile found in all editions mentioned, but it does contain a sixty-eight page appendix "consisting of a sketch of the Araucana of Don Alonzo de Ercilla, with copious translations from that poem by William Hayley, Esq. and the Rev. H. Boyd." Bearing the title *An Appendix to the Civil and Political History of Chili . . .* it was separately printed at New York, 1808.

Richard Alsop's translation *The Geographical, Natural and Civil History of Chili* was published in London in the following year but without the appendix on the *Araucana*. Instead the British edition has two appendixes added by the British editors: the first, an account of the "Archipelago of Chiloe," from the work of Pedro González de Agüeros, *Descripción historial de la provincia y Archipiélago de Chiloé en el reyno de Chile* (Madrid, 1791); and the second, an account of the

native tribes who inhabit the southern extremity of South America, extracted chiefly from Thomas Falkner's *A Description of Patagonia and the Adjoining Parts of South America* (Hereford, 1774). To "An Essay on the Chilian Language," which is contained in all the earlier editions, the British editor added also "An Account of the Language of the Araucanos, which is common to the Maluches" taken also from Falkner.

Thus all editions of the *Compendio* . . . of 1776 and its offsprings the *Saggio sulla storia naturale del Chili* and *Saggio sulla storia civile del Chile* differ, including the second Spanish edition published by José Toribio Medina in *Colección de historiadores de Chile* . . . (vols. 11, 26, Santiago de Chile 1878-1901) and the second Italian edition of the natural history (Bologna, 1810) enlarged and with a new map of Chile.

The Latin American Collection has the two English and Spanish editions, the French edition of the natural history and the second Italian edition of the same. It has also a full size facsimile of the extremely rare original edition of Thomas Falkner's *A Description of Patagonia* . . . with an introduction and notes by Arthur E. S. Newmann (Chicago, 1935) as well as the first Spanish edition translated by M. Machón—*Descripción de Patagonia* . . . (Buenos Aires, 1835)—, the Spanish edition translated by Samuel A. Lafone Quevedo and forming a part of volume one of *La Plata* (Buenos Aires, 1911), and chapter six of Schach Hermann Ewald's German translation (Gotha, 1775), which was published separately by Julius Platzmann (Leipzig, 1899). The Collection does not have the *Descripción historial* of González de Agüeros, of which, apparently, only the first edition was published.

## II

Among the most valuable and useful recent acquisitions are the one hundred and thirty-three rolls (5,756 feet) of micro-copy of records in the National Archives. The material now available on film in the Latin American Collection falls into

three categories: diplomatic dispatches, notes from foreign legations, and diplomatic instructions of the Department of State, 1801-1906.

The diplomatic dispatches consist of reports to the Department of State from diplomatic representatives of the United States abroad. Many of the dispatches are accompanied by enclosures such as copies of notes exchanged by ministers of foreign states and American diplomatic representatives, copies of correspondence with private individuals and pamphlets, issues of newspapers, and other printed materials. The material acquired is for Argentina (1817-1826), Brazil (1809-13, 1868-69, 1887-1906), Chile (1896-1905), Dominican Republic (1883-1892), Haiti (1889-91), Mexico (1823-29), Paraguay and Uruguay (1858-89). One section of the diplomatic dispatches of special interest is that of reports of special agents of the United States (1794-1828). Among these agents were N. C. Higginson in the British West Indies; Samuel Bayard, John Spear Smith and Henry Craig in Great Britain; William Shaler in Cuba; Joel R. Poinsett in South America; Alexander Scott in Venezuela; Anthony Morris in Spain; John B. Prevost in Chile and Peru; Samuel D. Forsyth in Venezuela; etc.

The notes from foreign legations are communications to the Department of State from foreign legations in the United States and many of these are accompanied by enclosures, such as communications from foreign offices, heads of states, foreign consuls and private citizens. Also included are copies of proclamations, issues of newspapers, and miscellaneous materials. The countries represented here are Argentina (1811-1838), Brazil (1824-1829), Chile (1811-1853), Colombia (1810-1834), and Mexico (1816-1831).

The diplomatic instructions of the Department of State are letters sent to diplomatic representatives of the United States. The material received covers the period 1801-1906 as follows: all countries (1801-1833), American states (1829-1833),

Argentina (1843-1906), Bolivia (1848-1906), Brazil (1833-1906), Central American states (1833-1906), Chile (1833-1906), Colombia (1833-1906), Cuba (1902-1906), Ecuador (1848-1906), Haiti and Santo Domingo (1862-1906), Panama (1903-1906), Paraguay and Uruguay (1858-1906), Peru (1833-1896), special missions (1823-1906), Texas (1837-1845), and Venezuela (1835-1900).

Most of this material has never been published and until now the scholar wishing to consult any of it could do so only by going to the National Archives in Washington, D.C.

### RARE BOOK COLLECTIONS

Thanks to a special Regents' appropriation designated as "Books, Research Materials," Rare Book Collections has recently enjoyed an unusually large flow of acquisitions. Some of the items stand apart as monuments in themselves, but the greater number come to strengthen rich groups already on the shelves—old English newspapers, dictionaries, herbals, seventeenth and eighteenth century books in many fields, bibliographies, and autograph letters and other manuscript material to swell source holdings in the Romantic and Victorian fields.

Acquisitions in seventeenth and eighteenth century English publications include: Saumaise, Claude de: *Claudii Salmasii ad Johannem Miltonum Responsio*, 1660; Byrom, John: *Miscellaneous Poems*, 1773; Blackmore, Sir Richard: *The Nature of Man*, 1711; Hume, David; *Four Dissertations*, 1757; and approximately one hundred and fifty broadsides and folio and quarto pamphlets. Belonging in nature to the eighteenth century group come the early nineteenth century Oxford publications of John Stype (1643-1737): *Annals of the Reformation and Establishment of Religion*, 4v.; *Ecclesiastical Memorials*, 3v.; *Historical Collections of the Life and Acts of the Right Reverend Father in God, John Aylmer*; *The Life of the Learned Sir John Cheke*; *The Life of the Learned Sir Thomas Smith*; *The Life and Acts of Matthew Parker*, 3v.; *The Life*

and *Acts of John Whitgift*, 3v.; and *Memorials of the Most Reverend Father in God, Thomas Cranmer*, 2v.

A small group of Florentine books include: Poliziano, Angelo: *Stanze*, 1577; Gelli, Giovanni Battista: *Il Gello, Accademico Fiorentino, sopra que' Due Sonetti del Petrarca*, 1549; Varchi, Benedetto: *Grazione Funerale*, 1548, *Grazione Funerale*, 1549; and *Litera del la Gloriosa et Trionfanta*, Entrada, 1549.

Two useful lots of source materials have been purchased:

(1) The papers of the late Professor Arthur Livingston of Columbia University, described by Professor Carl A. Swanson, in the Spring issue of the *CHRONICLE*, 1950; and (2) A large mass of secondary source material relating to the Brontës: carbon copies of all the letters and other original documents that passed through the hands of the Wise—Clement Shorter—Alex Symington group; hundreds of newspaper clippings and magazine articles; and hundreds of photographs and lantern slides of persons and places connected with the Brontës.

Among a number of specially designed and finely printed books are "The Bruce Rogers Bible" (The King James Translation designed by Bruce Rogers for the World Publishing Company, 1949); and *The Mystery of Hamlet King of Denmark*, by Percy MacKaye, The Bond Wheelwright Company, 1950.

As a gift from the late William Dyer Moore, of Denton, carried out by Mrs. Moore, came a few months ago a group of books gathered by Professor Moore in his study of *La Araucana*, including eight editions of the poem published between 1776 and 1911, described in detail by Professor Dorothy Schons in another part of this number.

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THE LIBRARY CHRONICLE, issued occasionally, is edited by Joseph Jones, Department of English, and published by the Library of The University of Texas, Austin 12, Alexander Moffit, Librarian.

